REVISED AND EXPANDED EDITION

The New York Times

MANUAL OF Style and Usage

THE OFFICIAL STYLE GUIDE
SED BY THE WRITERS AND EDITORS OF THE
ORLD'S MOST AUTHORITATIVE NEWSPAPER

LAN M. SIEGAL and WILLIAM G. CONNOLLY

The New York Times

MANUAL OF STYLE AND USAGE

REVISED AND EXPANDED EDITION

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FOREWORD

There is Style, and then there is style. This book will traffic in the second kind, but must reach its territory by way of homage to the first. Style, with a capital S, achieves what a rule book never can: it lights the page, draws readers, earns their delight, makes them gasp or weep and sometimes captures a place in memory.

Writerly style (even without the illicit capital S) is a set of tools and tricks, a tone of voice. Or rather it is the tone of many voices. At its best, edited with restraint, style is the ingredient that enables any single issue of The New York Times to supply the minimum daily requirement of crisis and struggle and triumph without homogenizing the insights and wit of scores of individual writers.

The best of style relies on reporters' ears and eyesight, and on simplicity—the unpretentious language of a letter to an urbane and literate friend. In that setting, the sudden glimmer of an unusual word, a syncopation or a swerve in logic lets the reader know that here is something richer than an hourly bulletin:

> Like clockwork, the caseworker visited the mother in her spotless apartment in the Bronx. Twice a month, she checked on the young children who had been abused by their mother but had recently returned home from foster care. And when the mother was charged with killing her 5-year-old son last spring, city officials mourned the boy's death but commended the worker's vigilance. *Rachel L. Swarns*

> OMIYA, Japan
> From the time they invaded northeast China in 1931 and the rest of China in 1937, through World War II, Japanese troops massacred civilians, tortured captives and raped young girls almost everywhere they went, and yet those same men—now graying at the temples, raising wrinkled hands to the ear—are unfailingly courteous, gentle and honest.
>
> They are deeply respected in their communities, and everyone knows they would never think of cheating anybody or losing their tempers. Yet they collectively killed 20 million or 30 million people. *Nicholas D. Kristof*

A single image can elevate a few hundred words, even for readers who may never have expected to read eagerly about Afghanistan:

> MIRBACACOT, Afghanistan
> With gunfire snapping in the wind and artillery blasts punctuating his sentences, the commander of the Taliban's front-line forces was in a boastful, triumphant mood today.
>
> He removed his artificial leg, sat comfortably on a blanket in his small brick fortress and pointed a few hundred yards to the north where, lodged in the foothills, was the last bastion of what was once grandly called the Northern Alliance.
>
> "We are giving the enemy 10 days, so that anybody who wants to get out can get out," said the commander, Hajji Mulla Abdus Sattar. "Then, by the will of God, we will crush the life from anyone who remains behind." *Barry Bearak*

Style can take the form of humor and surprise:

> If the heavens cooperate tonight, two teams will gather on a swath of Queens County grass to demonstrate how the game of baseball has particularly blessed New York City this year with talent and character. An umpire will shout a familiar demand, the Mets' Al Leiter will fire a baseball to the Yankees' Chuck Knoblauch, and all will be right in one corner of an ever-churning metropolis.
>
> As they say from Queens Boulevard to the Bronx River Parkway: Yeah, right. If you want "Field of Dreams" fantasies, it would be best to go chase flies in some sandlot. *Dan Barry*

> Moscow
> In a season of crashing banks, plunging rubles, bouncing paychecks, failing crops and rotating governments, maybe it is not the ultimate insult. But the nation that bore Tolstoy and Chekhov and still regards a well-written letter as a labor of love is buckling a little this week, because it can no longer wish good health to Baba Anya in Omsk.
>
> The Post Office is broke. *Michael Wines*

Notice, in that last example, how shrewdly the writer has redeployed an incongruous idea: what have Tolstoy and Chekhov to do with a currency crisis? And in this example from a magazine article, an import from theater, applied to environmentalism, supplies the twist:

> For most of this century, the Hudson has been the John Barrymore of rivers, noble in profile but a sorry wreck. Decades of bingeing on toxic chemicals gradually took a toll,

> and although the river's grandeur could not be denied, most people, looking at the Hudson, could only shake their heads in sorrow. The mighty river, once home to porpoises and even reportedly a whale, had entered the final stages of decline, fit habitat only for a few funky fish. *William Grimes*

Look back, now, at all the examples. Verbs work hardest, and adjectives little: the welfare worker *checked*; the gunfire *snapped*; the pitcher was ready to *fire* a ball. Sentences are nearly all short; exceptions are rare, purposeful and easily navigated. And what is missing? Not one example speaks of *implementing* anything, or *funding* an *ongoing* program. Nothing is *prior to* something else, or *hitherto*. No sentence creaks under the tread of bureaucracy or recycles prefabricated originality: no one gets a *wake-up call* or puts anything *on hold*. No one is *in-your-face*. The word choices break ground: who ever heard of a *funky* fish?

If that first kind of style is a form of painting, the second kind—stylebook style—is framing and canvas. Its structure of spelling, grammar and punctuation supports and protects the writer's craft. The rules avert missteps that could keep the reporter from holding the exacting reader. As the previous edition of this book noted, there is little difference between a Martini and a martini, but a rule can shield against untidiness in detail that might make readers doubt large facts.

This manual traces its roots at least to 1895; The Times's archives show that a version existed then, but the earliest one still accessible dates from 1923. It consisted of 40 pages, set in the same agate type as the classified ads. With its pasteboard cover, it slid easily into a letter envelope. It prescribed the credit for an overseas dispatch: *By Wireless to The New York Times*. (The paper dropped the hyphen from *New-York* in December 1896.) The 1923 booklet cautioned printers that in following copy, they must make allowance "for the intelligence (or lack of intelligence)" of the advertiser. It listed *pasha*, *pigmy* and *seraglio* among "Words Frequently Misspelled" (raising a question: What were they doing in The Times at all, not to mention frequently?).

Between 1923 and the latest previous edition of this book, in 1976, rule inflation set in: that volume ran to 231 pages, in book-size 11-point type. Its preamble quoted, in turn, from the 1962 revision: "Style rules should be extensive enough to establish the desired system of style, but not so extensive as to inhibit the writer or the editor. The rules should encourage thinking, not discourage it. A single rule might suffice: 'The rule of common sense will prevail at all times.' "

Common sense, in today's newsroom, should mean that this book—aside from its guidance about vulgarity and slurs—does not serve as a catalog of bans on words or

phrases. Indeed, few notions can curdle the joy of journalism more quickly than the idea that rules outweigh the freshness a writer may infuse into a phrase usually considered irregular or shopworn. So if the manual seems to lean on qualifiers like "normally" and "ordinarily," it is to remind writers and editors that one measure of skill is exceptions, not rules.

In approaching the mechanics of usage and grammar, this manual reflects The Times's impression of its educated and sophisticated readership—traditional but not tradition-bound. In several entries on evolving usage (CONTACT, DATA and SPLIT INFINITIVE, for example) the manual abandons the most conservative standard but alerts writers that a minority of readers may differ. In a few notable cases (BLAME; HOPEFULLY; LIKE; MEDIA; and WHO, WHOM), the manual hews to a traditional course while acknowledging the change that is unfolding elsewhere. Many entries also offer examples of rephrasing to avoid stodginess.

Throughout, the goal is a fluid style, easygoing but not slangy and only occasionally colloquial. Newcomers will find that while The Times favors terseness (as in the entries on BOARD OF DIRECTORS and ONE OF THE), it uses fewer abbreviations than the news agencies or most other papers. The aim is to avoid a telegraphic staccato: even a terse newspaper can usually spare a word or two to say, for example, *critics of the tax* rather than the compressed *tax critics* (are those like music critics?).

Nowadays any style manual must grapple with the vocabulary of social issues. This one counsels respect for the group sensibilities and preferences that have made themselves heard in the last two or three decades—concerns, for example, of women, minorities and those with disabilities. The manual favors constructions that keep language neutral, a crystalline medium through which journalists report ideas without proclaiming stances. That advice takes its most explicit form in the entry on MEN AND WOMEN. (It is worth recalling that in 1976, a more limited entry was called simply "women." Sexual equality had yet to be elevated, at least by The Times, to an agenda for society over all.)

At many points, the manual tries to explain its choices: note, for example, the discussion of apostrophes in the entry on PLURALS, and the comments on AMERICAN INDIAN(S). Although a stylebook cannot also be a journalism text or a policy handbook, readers will find a window into The Times's character in the entries on ANONYMITY; ATTRIBUTION; CORRECTIONS; DATELINE INTEGRITY; EDITORS' NOTES; FAIRNESS AND IMPARTIALITY; OBITUARIES; OBSCENITY, VULGARITY, PROFANITY; and QUOTATIONS. The

newspaper's preferred tone is addressed in many entries, notably COLLOQUIALISMS and SLANG.

Finally a word about using the manual. It is self-indexing. A word that appears in boldface without discussion should be spelled and capitalized or lowercased as shown. Cross-references are shown in SMALL CAPITALS. Many compound words are listed in the entries for their prefixes or suffixes. The authority for spelling any word not found here, and for the word's usage, is the most recent printing of Webster's New World College Dictionary (IDG Books Worldwide). For place names, foreign and domestic, other backup authorities apply. They are shown in the manual's entries on SPELLING and GEOGRAPHIC NAMES.

ACKNOWLEDGMENTS

The creation of this expanded and overhauled volume began on the day in 1976 that the first copies of The New York Times Manual of Style and Usage arrived in the newsroom. Since then, scores of staff members in many departments have offered suggestions, pleas and drafts for additions and changes. Specialized writers in fields like finance, science, religion and the arts volunteered time, expertise and a capacity to suffer philistines. The contributions of editors, particularly in the manuscript checking phase, were indispensable. The Times's research librarians exceeded even their wondrous everyday energy and inventiveness. And the newsroom systems staff tamed the database, more than once wresting whole chapters back from digital oblivion.

The manual owes its structure to Lewis Jordan, news editor of The Times, who died in 1983. As editor of the 1962 and 1976 editions, he left his mark on numerous entries, but his central legacy was the self-indexing format, since adopted by many other news organizations for their stylebooks.

Two contributors to this edition defy submersion in the "too numerous" category. Barbara Oliver, now research editor of The St. Petersburg Times in Florida, transmuted the project from the index-card world of 1976 to the era of Word and the Web, checking every fact, date, name and merger along the way. And Merrill Perlman, the editors' editor, took on the role of burnisher, skeptic and goad. Her mission was thankless, until this moment.

A. M. S.
W. G. C.

The New York Times

MANUAL OF STYLE AND USAGE

A

a, an, the. Use the article *a* before a word beginning with a consonant sound, including the aspirate *h*: *a car*; *a hotel*; *a historical*. Also use it before words like *union*, *euphonious* and *unit*. Use *an* before a word beginning with a vowel sound: *onion*; *uncle*; *honor*. The choice of article before an abbreviation, a numeral or a symbol depends upon the likely pronunciation: *an N.Y.U. student*; *a C.I.A. officer*; *an 11-year-old girl*.

Avoid the journalese practice of dropping A or *The* at the beginning of a sentence. If several consecutive sentences or paragraphs begin with the same article, recast some to break the monotony.

An article should appear before each parallel noun in a series or a pair: *The ambulance carried a nurse, a paramedic and a doctor*; *The hero and the heroine received medals*. Make an exception if the nouns convey a single idea: *a bow and arrow*; *a hook and eye*.

In the title of a literary, artistic or musical work—in English or a foreign language—omit the opening word *a*, *an* or *the* when it follows an adjective: *That dreadful "Old Curiosity Shop" character*. Similarly, omit the opening article when it follows another article: *An "Old Curiosity Shop" character*. The article can also be omitted to avoid awkwardness after a possessive. Thus: *"A Tale of Two Cities," by Dickens*, but *Dickens's "Tale of Two Cities."* If the opening article in a title is necessary information, rephrase the surrounding sentence to avoid direct juxtaposition with a possessive, an adjective or a second article.

If a foreign-language expression begins with an article and appears in an English-language passage, translate the article: *at the Arc de Triomphe*. But if the article forms part of a title, uppercase it, untranslated: *Le Monde*; *La Scala*.

Also see THE.

A.A. for Alcoholics Anonymous.

AAA (without periods). The former American Automobile Association has adopted the initials as its full official name.

A.&P. for the Great Atlantic and Pacific Tea Company, the supermarket chain. In a headline, insert a thin space after the ampersand, to balance the appearance of the preceding period.

AARP, an association of middle-aged and older Americans, was the American Association of Retired Persons until 1998. The newer name, written without periods, is officially considered neither an abbreviation nor an acronym.

A.B. or **B.A.** for Bachelor of Arts. Also: *a bachelor's degree.*

A.B.A. It can stand for the *American Banking Association,* the *American Bar Association* or the *American Booksellers Association.* In headlines, abbreviate only when the context is unmistakable.

abbreviations. Commonly used abbreviations are listed separately. In general, spell out the names of government bureaus and agencies, well-known organizations, companies, etc., on first reference. In later references, use short forms like *the agency* or *the company* when possible because handfuls of initials make for mottled typography and choppy prose. Here is an example of what *not* to do: *The U.A.W. and the U.M.W. supported the complaints made by the W.H.O., Unicef and the F.A.O., but A.F.L.-C.I.O. leaders did not.*

When abbreviations are highly familiar, though, long or cumbersome expressions may be shortened even on first reference, and especially afterward. Examples include *A.F.L.-C.I.O.* and *F.B.I.* If the article deals centrally with such an organization, the full name should appear somewhere in the copy.

Abbreviations may be used more freely in headlines. A title that would be spelled out in copy may be shortened with a surname in a headline: *Gen. Barany; Gov. Lamb; Rep. Berenich* (but not *Sen.,* even in a headline). Place designations and company terms may also be abbreviated in headlines: *Fifth Ave.* (or *5th Ave.*); *Fordham Rd.; Patchin Pl.; Brooklyn Hts.; Warner Bros.; Acme Co.; News Corp.* And *Department* may be abbreviated in a headline as part of a name (*State Dept.*).

Even freer use of abbreviations is permitted in charts, listings and tables to conserve space. All standard abbreviations may be used, as well as coined contractions, so long as they are understandable. In all types of copy, avoid unfamiliar or specialized short forms like *N.R.D.G.A.* (National Retail Dry Goods Association).

Ordinarily use periods in abbreviations when the letters stand for separate words: *F.C.C.; I.B.M.; N.R.A.* Use no spaces after the periods within an abbreviation. (But use thin spaces between personal initials, even those forming part of a company or organizational name: *J. C. Penney.*)

In an acronym—an abbreviation pronounced as a word—omit periods. Ordinarily uppercase such an expression if it is up to four letters long: *NATO; CUNY; AIDS; SALT.* Acronyms of five or more letters are upper-and-lowercased: *Unicef; Unesco; Alcoa; Awacs.* (Lowercased exceptions exist, and the dictionary is the guide: *modem; radar; sonar.*)

If a corporation legally adopts a former abbreviation or other cluster of letters as its full name, without periods, follow that style: *the AT&T Corporation; ITT Industries.*

When letters within a single word are extracted for use as an abbreviation, they are capitalized without periods: *DDT*; *TV*; *TB*. (By contrast, *V.D.* requires the periods because it stands for two words.)

For consistency in references to broadcasting services, networks and stations, omit periods in all their abbreviations, and in call letters (*CBS*, *CNN*, *PBS*, *NPR*, *WNBC*, *KPFA*).

Also see ACRONYMS; COMPANY AND CORPORATION NAMES; DEPARTMENT; STATE ABBREVIATIONS; SUBWAY LINES; TELEVISION NETWORKS.

ABC for the former American Broadcasting Companies, now a subsidiary of the Walt Disney Company. ABC operates the *ABC Television Network*. *ABC News* and *ABC Sports* are divisions of the network, which also owns and operates 10 television stations, among them *WABC-TV*. Any of these names, as well as *ABC*, may be used in a first reference. (Do not attribute an ABC News production to ABC Television.) *ABC* may stand alone in later references and should stand alone when several networks are mentioned together: *ABC, CBS, CNN and NBC will televise the news conference.*

A B C's (the alphabet or the basics). Use thin spaces between the letters.

able-bodied.

ABM('s) for antiballistic missile(s).

A-bomb may be used in articles or in headlines, but *atomic bomb* or *atom bomb* is preferred. In cap-and-lowercase headlines: *A-Bomb*.

abortion. The political and emotional heat surrounding abortion gives rise to a range of polemical language. For the sake of neutrality, avoid *pro-life* and *pro-choice* except in quotations from others. Impartial terms include *abortion rights advocate* and *anti-abortion campaigner* (or, in either case, *campaign*, *group* or *rally*). *Anti-abortion* is an undisputed modifier, but *pro-abortion* raises objections when applied to people who say they do not advocate *having* abortions. *Abortionist* carries overtones of stealth and illegality. In copy about abortion, *woman* and *fetus* are more neutral terms than *mother* (for a pregnant woman) and *baby* (for a fetus).

absence. *See* LACK.

absolutely necessary. A redundancy.

Abstract Expressionism. Capitalize when referring to the postwar American art movement. Recognized Abstract Expressionists include Willem de Kooning, Robert Motherwell, Jackson Pollock and Mark Rothko. *See* ARTS TERMINOLOGY.

A.C. for an athletic club after first reference and in headlines: *the Downtown Athletic Club*; *Downtown A.C.*

academic degrees and titles. *See* separate entries, and DR. and PROF.

academic departments. Lowercase *history department, English literature department*, etc. (school, college or university). That wording is preferred, but style also permits *department of natural history*; *department of English literature*.

academy. Lowercase in later references to the French Academy and the National Academy of Sciences. For the United States Military, Naval, Coast Guard and Air Force Academies, on later references make it *the Air Force Academy* or *the academy*.

Academy Award(s); *the award(s); the Oscar(s).* Articles dealing centrally with the awards should mention that they are presented by the Academy of Motion Picture Arts and Sciences. In brief or passing references, *Oscar* can stand alone, without explanation. *Also see* EMMY AWARD(S); GRAMMY AWARD(S); TONY AWARD(S).

a cappella.

accent marks are used for French, Italian, Spanish, Portuguese and German words and names. For simplicity, use the marks uniformly with uppercase and lowercase letters, despite conventions that treat certain uppercase accents as optional. Do not use accents in words or names from other languages (Slavic and Scandinavian ones, for example), which are less familiar to most American writers, editors and readers; such marks would be prone to error, and type fonts often lack characters necessary for consistency.

Some foreign words that enter the English language keep their accent marks (*protégé, résumé*); others lose them (*cafe, facade*). The dictionary governs spellings, except for those shown in this manual.

In the name of a United States resident, use or omit accents as the bearer does; when in doubt, omit them. (Exception: Use accents in Spanish names of Puerto Rico residents.)

Times style calls for six marks:

- *é* The *acute accent* on an *e* in French signifies an "ay" sound (*communiqué*). In Spanish or Portuguese it denotes an irregularly placed syllable stress (*Lázaro; simpático*).
- *à* The *grave accent* alters various vowel sounds in French (*frère; voilà*) and occasionally in Portuguese. In Italian it marks an irregularly placed syllable stress (*Pietà; tiramisù*). In Italian and French it sometimes distinguishes between similar-looking words (*où* and *ou; la* and *là*).
- *ô* The *circumflex*, in French, may modify vowel sounds (*Rhône*) or signify the evolutionary disappearance of an *s* that existed in Latin (*hôtel*). In Portuguese the circumflex usually marks syllable stress (*Antônio*).
- *ç* The *cedilla* beneath a *c*, in French or Portuguese, produces the soft sound of *s* in front of certain vowels that would otherwise dictate a hard *k* sound (*garçon; français*).
- *ñ* The *tilde*, in Spanish, produces a *y* sound after *n* (*mañana*). In Portuguese it denotes a nasal vowel sound (*São Paulo*).
- *ü* The *umlaut* modifies vowel sounds in German (*Götterdämmerung; Düsseldorf*). Some news wires replace the umlaut with an *e* after the

affected vowel. Normally undo that spelling, but check before altering a personal name; some individual Germans use the *e* form. In the Latin languages, the umlaut is known as a *dieresis*. It denotes separated pronunciation of two adjacent vowels (*naïve; Citroën; Noël*), or signals pronunciation of a normally silent final consonant (*Saint-Saëns; Perrier-Jouët*).

Two Spanish punctuation marks—¿ and ¡—are available for special effects. But ordinarily punctuate Spanish questions and exclamations in English style.

access. Use it only as a noun; as a verb it is technical jargon. Conversational substitutes abound: *look up, retrieve, find, connect, enter* and even *gain access.*

accommodate.

accouterment.

accused. Just as an *accused* stockbroker is a stockbroker, an *accused* forger is some type of forger. Avoid any construction that implies guilt on the part of someone merely *accused, charged* or *suspected. Also see* ALLEGEDLY.

Achilles' heel (not *Achilles heel* or *Achilles's*). The exceptional style is customary for the possessive of a classical name.

acknowledgment.

acre. An *acre* equals 43,560 square feet or 4,840 square yards or 4,047 square meters. The metric *hectare* equals 10,000 square meters or 2.47 acres. In copy, generally convert hectares into acres; if the hectare figure is a round number, round the acres as well.

acronyms. An acronym is a word formed from the first letter (or letters) of each word in a series: *NATO* from North Atlantic Treaty Organization; *radar* from *ra*dio *de*tection *a*nd *r*anging. (Unless pronounced as a word, an abbreviation is not an acronym.) When an acronym serves as a proper name and exceeds four letters, capitalize only the first letter: *Unesco; Unicef. Also see* ABBREVIATIONS and COMPANY AND CORPORATION NAMES.

across from. Often *opposite* is smoother: *The shop was across from the school.* In that sentence, *across* seems to need an object. Make it *The shop was across 50th Street from the school,* or *The shop was opposite the school.*

acting. Uppercase only when it modifies an uppercased title: *Acting Attorney General Hilary B. Miel; the acting attorney general; the acting secretary of state; the acting secretary; the acting chairwoman of the committee.* Generally move a long title after the name, to avoid this awkwardness: *Acting Secretary of Health, Education and Welfare Hilary B. Miel.*

activist. The expression is not always neutral: sometimes it seems to cloak a cause in nobility, and sometimes it implies militancy when involvement in a cause is no more than routine. Terms like *advocate* and *campaigner* may be more precise.

actor, actress. While *actor* can refer to a woman as well as to a man, *actress* remains widely used and seems exempt from most objections to grafted feminine endings. *See* MEN AND WOMEN.

acts, amendments, bills and laws. Capitalize the name of an act or law when using the full title or a commonly known shorter form: *Sherman Antitrust Act*; *Social Security Act*; *Taft-Hartley Act*; *Multiple Dwelling Law*; etc. But lowercase *act* when it stands alone or in a general description: *the antitrust act*; *the housing act*.

A draft measure is *a bill* until it is enacted; then it becomes *an act* or *a law*. Lowercase the names of bills and proposed constitutional amendments not yet enacted into law (*housing bill*; *food stamp bill*) except for proper names occurring in the description (*Baranek-Lamm bill*).

A ratified amendment to the United States Constitution is capitalized in a reference to its formal title (including the number): *the Fifth Amendment*; *the 18th Amendment*. But lowercase an informal title (*the income tax amendment*), except words that are capitalized in their own right (*the Prohibition amendment*).

Act Up. Upper-and-lowercase the name of the protest group concerned with AIDS issues. (It is not an advocacy group.) Its full name is the AIDS Coalition to Unleash Power.

acute accent. *See* ACCENT MARKS.

A.D. for anno Domini. Since it means *in the year of the Lord* (or *of our Lord*), place the abbreviation ahead of the numerals: *The town was founded in A.D. 73*. In a reference to a century, though, the number comes first: *fourth century A.D.*

B.C., for before Christ, always follows the date: *founded in 128 B.C.* or *The town dates from the second century B.C.*

ad can substitute for *advertisement* in light or colloquial contexts and in all headlines. *Want ad* is acceptable in most contexts because replacements tend to be stilted.

adage. The word means an old saying. So *old adage* is redundant.

addresses. For the names of streets, avenues, etc., in ordinary copy, spell out and capitalize ordinal numbers: *First* through *Ninth*. Also spell out and capitalize *Avenue*, *Street*, *West*, *East*, etc.: *First Avenue*; *Fifth Avenue*; *Park Avenue*; *East Ninth Street*. Use figures for *10th* and above: *10th Avenue*; *West 14th Street*; *42nd Street*; *West 113th Street*. When an address includes a compass point, abbreviate it without periods: *818 C Street SE*; *1627 I Street NW*.

Use the plural (*Streets* or *Avenues*) when *and* appears in a location: *between 43rd and 44th Streets*. But use the singular in a *to* phrase: *along Fifth Avenue, from 43rd to 44th Street*. For "decades" of numbered streets, use figures: *the 60's*; *the East 60's*; *the West 80's*; *the 130's*; etc.

Avenue, *Street*, *Road* and the like may be abbreviated with a name (*Ave.*; *St.*; *Rd.*) in headlines, charts, maps, lists and tables, but not in ordinary copy. In head-